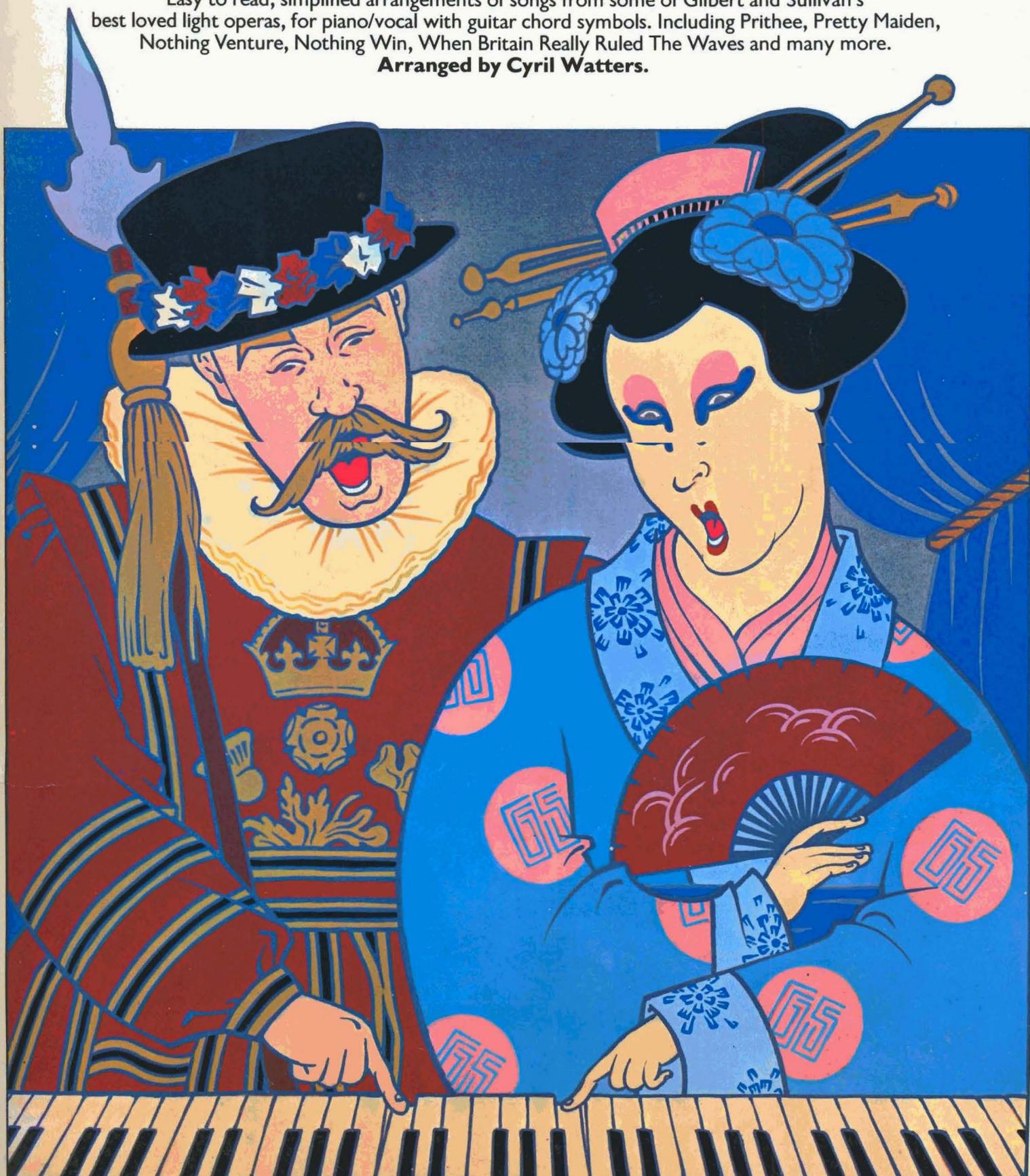


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Sing "Hey To You, Good-Day To You"

from Patience

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

(Jane and Bunthorne)

1. So go to him and say to him, with
tell him that un- less he will con-

G (G) C6 G C6

com-pli-ment i - ron - i - cal, Sing "Hey to you, Good day to you" And that's what I shall
-sent to be more joc - u - lar, Say "Booh to you, Pooh pooh to you" And that's what you should

G C6

say! "Your style is much too sanc-ti-fied, your cut is too can - on - i - cal," Sing
say! "To cut his cur - ly hair and stick an eye-glass in his oc - u - lar," Sing

D7 G C6 G C6 G

"Bah to you, Ha! Ha! to you" and that's what I shall say! "I was the beau i -
"Bah to you, Ha! Ha! to you" and that's what you should say! "To stuff his con-ver-

D D dim D G A7 D

-de - al of the mor-bid young aes - the-ti - cal, To doubt my in - spi - ration was re -
 -sa-tion full of quib-ble and of quid-di - ty, To dine on chops and ro - ly - po - ly

A7 D A7 D F#7 Bm Ddim

-gard-ed as he - re - ti-cal, Un- til you cut me out with your pla - ci - di - ty e -
 pud-ding with a - vi - di-ty, He'd bet-ter clear a - way with all con - ve - ni - ent ra -

A D F#7 E7 Ddim D A

-me-ti-cal." Sing "Booh to you, Pooh pooh to you" And that's what I shall say! Sing
 -pi - di-ty." Sing "Hey to you, Good day to you" And that's what you should say! Sing

D Cm7 F#7 D7

"Booh to you, Pooh pooh to you," And that's what I shall say! } Sing
 "Booh to you, Pooh pooh to you," And that's what I shall say! } Sing

D A7 D

"Hey to you, Good- day to you" Sing "Bah to you, Ha! Ha! to you" Sing "Booh to you, Pooh

G D9

pooh to you," And that's what you should say! Sing "Hey to you, Good-day to you," Sing
 G

"Bah to you, Ha! Ha! to you," Sing "Booh to you" And that's what you should say! "Fah,
 D9 G

Booh, Bah Booh," And that's what I shall say! "Bah, Booh, Bah,
 C G C G Am7 D7 G C G

1
 Booh," And that's what I shall say! 2. I'll
 C G C D7 G

2
 I shall say!
 D7 G

Little Buttercup

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Mrs Cripps)

Musical score for the first system of 'Little Buttercup'. The key signature is common time (indicated by '3/4'). The vocal line starts with a melodic line in treble clef, marked 'mf'. The piano accompaniment is in bass clef. The vocal part begins with 'I'm called lit - tle' (with a fermata over the 't'). The piano part includes chords for C, G7, and C.

Musical score for the second system of 'Little Buttercup'. The vocal line continues with 'But - ter - cup, dear lit - tle' (with a fermata over the 't'). The piano accompaniment includes chords for G7, C, G7, C, and F.

Musical score for the third system of 'Little Buttercup'. The vocal line continues with 'But - ter - cup, though I could ne - ver tell' (with a fermata over the 't'). The piano accompaniment includes chords for C, A7, Dm, and G7.

Musical score for the fourth system of 'Little Buttercup'. The vocal line continues with 'why; But still I'm call'd poor lit - tle' (with a fermata over the 't'). The piano accompaniment includes chords for C, A7, Dm, and G7.

snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors, and

Am E7 Am E7 Am

watch - es, and knives. I've rib - bons and la - ces to

E Am E7 Am E Am E7

set off the fa - ces of pret - ty young sweet-hearts and wives.

Am E7 Am D7 G C

I've trea - cle and tof - fee, I've tea, and I've cof - fee; soft

G C G G7 C G7 C

tom - my and suc - cu - lent chops; I've chick - ens and

F C7 F D7

rall.

co - nies, and pret - ty po - lo - nies, and ex - cel - lent pep - per - mint

G B7 Fm Fdim G D7

drops. Then buy of your But - ter - cup, dear lit - tle

a tempo

G C G7 C G7 C

But - ter - cup, sai - lors should ne - ver be shy. So

G7 C F C

buy of your But - ter - cup, poor lit - tle But - ter - cup, Come, of your

A7 Dm G7 C

But - ter - cup buy.

G7 C G7 C

Let's Give Three Cheers

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Chorus)

A musical score for a piano and voice. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. The vocal line begins with a forte dynamic (f) and consists of a series of eighth and sixteenth note chords. The lyrics are: "Let's give three cheers for the sailor's bride who casts all thought of rank aside, And". The piano accompaniment provides harmonic support with chords in F major, C7, F major, and C major.

A musical score for 'The Sailor's Return' featuring two staves. The top staff uses a treble clef and includes lyrics: 'gives up home— and for - tune too, for the hon - est love of a sai - lor true! Tra'. The bottom staff uses a bass clef. Chords indicated below the staff are F, C7, F, C7, and F.

la, la,

Dm Gm Gm6 A7

Musical score for 'La La Song' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics 'la, la, la, la, la,' are repeated four times, each time starting on a different note (Dm, A7, Dm, C). The chords are indicated below the staff: Dm, A7, Dm, C, G7, C. The music consists of eighth-note patterns.

A musical score for 'La La Song'. The top staff shows a soprano vocal line with a melodic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with sustained notes and eighth-note chords. The vocal part consists of the lyrics 'la, la, la, la, la,' repeated four times. The bass part provides harmonic support with chords G7, C6, G, and C6.

la, la.

Let's

G7 C6 G C

Musical score for "Give Three Cheers for the Sailor's Bride". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes. The chords indicated are F, C7, F, and C.

give three cheers for the sai - lor's bride, who casts all thought of rank a-side, And

F C7 F C

A musical score for a voice and piano. The vocal line starts with a dotted half note followed by eighth notes, then continues with quarter notes. The piano accompaniment consists of eighth-note chords. The lyrics are: "gives up home and for-tune too for the hon - est love of a sai - lor true!" The chords indicated below the piano staff are F, C7, F, C7, and F.

A musical score for piano. The top staff shows a melodic line in G major (one sharp) with quarter notes and eighth-note pairs, primarily on the treble clef staff. The bottom staff shows harmonic support in F major (no sharps or flats) with quarter notes and eighth-note pairs, primarily on the bass clef staff. The score includes a vertical bar line, a C7 chord label, and a final F chord label.

The Sun Whose Rays

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Very Slow

Musical score for the first system, Treble and Bass staves. The key signature is G major (no sharps or flats). The time signature is common time (indicated by '3'). The Treble staff starts with a dynamic 'mf' and a sixteenth-note pattern. The Bass staff starts with a dynamic 'p'. Chords marked under the staff are G, D7, and G.

(Yum Yum)

Musical score for the second system, Treble and Bass staves. The lyrics begin with '1. The sun, whose rays are all a-blaze with ev-er-liv-ing glo-ry,' followed by '2. Ob-serve her flame, that pla-cid dame, the moon's ce-lest-ial High-ness;'. The Treble staff ends with a dynamic 'p'. The Bass staff starts with a dynamic 'p' and includes chords (G), D7, and G.

Does not de-ny his ma-jes-ty, he scorns to tell a sto-ry!
There's not a trace up-on her face of dif-fi-

dence or shy-ness:

A D

He don't ex-claim "I blush for shame, so kind-ly
She bor-rows light that thro' the night, man-kind may

be in-dul-gent,"
all ac-claim her!

Dm

A7

Dm

E

Put fierce and bold, in fie - ry gold, he glo - ries
And truth to tell, she lights up well, so I, for

all ef - ful - gent.
one don't blame her.

Am

E7

Am

D

I
Ah, mean to rule the earth,
pray make no mis - take,
as he the sky, We

we are not shy; We're

D7

G6

D7

G

D7

G

G7

real - ly know our worth, — the sun and I!
ve - ry wide a - wake, — the moon and I!

I mean to rule the earth, as he the sky, we
Ah, pray make no mis - take, we are not shy; we're

C

G7

C

Am

rall.

real - ly knew our worth, the sun and
ve - ry wide a - wake, the moon and

1

II. *mf*
a tempo

D7

G

D7

G

D7

p

2

II. *mf* *a tempo*

p

G

G

D7

G

Gavotte

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Quintet)

Musical score for the first system of the Gavotte. The score consists of two staves: treble and bass. The key signature is common time (indicated by '4'). The music begins with a forte dynamic (mf). The melody starts on G7, moves to C, then F. The bass line follows a similar path: G7, C. The vocal line begins with the lyrics "I am a". The dynamic changes to mp.

Musical score for the second system of the Gavotte. The score consists of two staves: treble and bass. The key signature is common time (indicated by '4'). The melody continues from the previous system. The bass line starts on (C), moves to G7, then C. The vocal line continues with the lyrics "cour-tier grave and -votte per-form se - se - riou s who is a - date- ly, of - fer your bout to kiss your hand with con-scious hand; Try to com-pride; Take an -".

Musical score for the third system of the Gavotte. The score consists of two staves: treble and bass. The key signature is common time (indicated by '4'). The melody continues from the previous system. The bass line starts on C, moves to G, then D7. The vocal line continues with the lyrics "-bine a pose im - pe - rious with a de- state- ly, still suf - mean - our no - bly mean - our no - bly bland. Let us com- atti - tude not too - pe-rious with a de- state- ly, still suf - ficient- ly dig - ni- fied. Now for an -".

Musical score for the fourth system of the Gavotte. The score consists of two staves: treble and bass. The key signature is common time (indicated by '4'). The melody continues from the previous system. The bass line starts on D7, moves to G6, then D7. The vocal line continues with the lyrics "-bine a pose im - pe-rious with a de- state- ly, still suf - mean - our no - bly bland! That's if atti - tude not too - pe-rious with a de- state- ly, still suf - ficient- ly dig - ni- fied! Once - ly -".

any-thing too un - bend-ing, too ag - gres-sive-ly____ stiff and
 twice - ly, once - ly, twice-ly, bow im - pres-sive-ly____ ere you
grand. Now to the glide.

mf

G7 Cm E^{flat} A^{flat} E^{flat}7 E^{flat} A^{flat}

o - ther ex-treme you're tend- ing, Don't be so deuc- ed-ly con - de - scend-ing! Now to the
 you've caught it nice- ly! That is the style of— thing pre- cise - ly! *p*

E^{flat} B^{flat}7 F^{flat} A^{flat} E^{flat} B^{flat}7 E^{flat}

o - other ex-treme you're tend - ing, Don't be so dread - ful-ly con - de - style of— thing — pre -

you've caught it nice - ly! That is the

G Cm6 G Cm6

-scend-ing! Oh, hard to— please some no-ble-men— seem! At-first if
 -cise - ly! Oh, sweet to— earn a no-ble-man's praise!

G C G7 C6

an - y - thing — too — un - bend - ing, Off — we — go to the o-ther ex -
 we've caught — it — nice - ly! Sup-posing he's right in what — he —

G7 C G7

-treme, Too con - found-ed ly con - de - scend - ing!

says, This is the style of thing pre -

C G7 C

2. Now a ga- cise-ly! Ah! you've caught it

F G7 C C F C G7

nice - ly, That is the style of thing pre- cise - ly! That is the style of thing, the -

C F C G7 C F E^m

rall.

a tempo

style of thing pre - cise - ly!

F G⁹ C F D^m G⁷ C

F E^m F G⁹ C F D^m G⁷ C

The Flowers That Bloom In The Spring

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

(Quintet)

Musical score for the first section of the quintet. The key signature is G major (one sharp). The time signature starts at 6/8 and changes to 8/8. The vocal line begins with "The flow-ers that bloom in the". The bass line provides harmonic support.

G

Musical score for the second section of the quintet. The key signature remains G major. The vocal line continues with "Spring, Tra la, breathe pro-mise of mer-ry sun-shine. As we mer-ri-ly dance and we". The bass line provides harmonic support.

D7

G

Musical score for the third section of the quintet. The key signature remains G major. The vocal line continues with "sing, Tra la, we wel-come the hope that they bring, Tra la, of a sum-mer of ro - ses and". The bass line provides harmonic support.

B7

Em

A7

Musical score for the final section of the quintet. The key signature remains G major. The vocal line concludes with "wine, Of a sum -mer of ro - ses and wine. And that's what we mean when we". The bass line provides harmonic support.

D

D dim

A7

D

(No Chord)

A musical score for two voices. The top staff is in treble clef, G major, common time. The lyrics are: "say that a thing is wel-come as flow-ers that bloom in the spring. Tra la la la la, Tra". The bottom staff is in bass clef, C major, common time. The lyrics are: "rall." The vocal parts are separated by a brace. The tempo is marked "a tempo". The letter "G" is at the end of the page.

A musical score for a solo voice and piano. The vocal part consists of a soprano clef, a key signature of one sharp, and lyrics in a three-line format. The piano part is in a bass clef, also with one sharp. The lyrics are: 'la la la la, — the flow-ers that bloom in the spring. Tra la la la la, — Tra'. The piano accompaniment features a repeating eighth-note pattern. The vocal line includes eighth-note groups and sixteenth-note patterns. The piano part has dynamic markings 'mf' and 'p'.

Musical score for 'The Bells of St. Mary's' in F major, 2/4 time. The vocal line consists of a continuous 'la' sound with a break, followed by 'Tra la la la la la!', and then 'The' with a dynamic marking 'mp'. The piano accompaniment features chords in E minor, C, D7, and G.

Musical score for 'Casey's Song' featuring a vocal melody and a piano accompaniment. The vocal part consists of a soprano line with lyrics: 'flow-ers that bloom in the spring, Trala, have no-thing to do with the case. I've'. The piano part provides harmonic support with a repeating eighth-note pattern. The score includes a bass line below the piano. Chords indicated at the bottom are D7 and G.

A musical score for a two-part vocal piece. The top part is in treble clef with a key signature of one sharp (F#). It consists of four measures of music with lyrics: "got to take un-der my wing, Tra la, a most un-at-tract-ive old thing, Tra la, with a". The bottom part is in bass clef with a key signature of one sharp (F#). It consists of four measures of music with a continuous eighth-note pattern. Below the music, the chords are labeled: B7 and Em.

car - i - ca-ture of a face, with a car - i-ca-ture of a face. And
 A7 D D dim A7 D

that's what I mean when I say, or I sing, "Oh bo-ther the flow-ers that bloom in the spring." Tra
 rall. a tempo

(No Chord)

la la la la, — Tra la la la la, — "Oh bo-ther the flow-ers of spring. Tra
 G D7 G

la la la la, — Tra la la la la, — Tra la la la la la! —
 Fm C D7 G

Em C D7 G

When Britain Really Ruled The Waves

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters

Maestoso

f

G C G Am7 G C Am G D7

(Lord Mountararat)

1. When Bri - tain real - ly rul'd the waves, (in good Queen Bess -'s
mp (2) Wel-ling-ton thrash'd Bo - na - parte, as ev - 'ry child can

G (G) D7 G D7 G Fm7 A7

time) The House of Peers made no pre-tence to in - tel - lec - tual
tell, The House of Peers through -out the war, did no - thing in par -

D E Am E7 Am E7 Am

em - in - ence, or schol - ar - ship sub - lime; Yet Bri - tain won her
tic - u - lar, and did it ve - ry well. Yet Pri - tain set the

E7 Em A D G A7 D G C G C

proud-est bays in good Queen Bess's
world a blaze in good King George's

glo - rious days! Yet Bri - tain won her
glo - rious days! Yet Bri - tain set the

D Fm C D G C G Am7

proud-est bays in good Queen Bess's glo - rious days. Yes, Bri - tain won her
world a - blaze in good King George's glo - rious days. Yes, Bri - tain set the

G C Am G D7 G G C G Am7

1.2.

3.

proud-est bays in good Queen Bess's glo - rious days. 2. When days.
world a - blaze in good King George's glo - rious days. 3. And And

G C Am G D7 G G C G Am7

3. And while the House of Peers withholds
Its legislative hand,
And noble statesmen do not itch
To interfere with matters which
They do not understand;
As bright will shine Great Britain's rays
As in King George's glorious days!

When A Wooer Goes A-Wooing

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato (Quartet)

When a woo-er goes a - woo-ing, Naught is tru - er than his
joy. Mai-den lush - ing all his su - ing, bold - ly blush-ing, brave-ly coy! Brave-ly
coy, bold - ly blush-ing, bold - ly blush-ing, brave - ly coy! Oh, the hap - py days of
doing, Oh the hap - py days of doing! Oh, the sigh-ing and the su - ing! When a
woo-er goes a - woo-ing, Oh, the sweets that ne - ver cloy!

When a bro-ther leaves his sis-ter for an- oth - er, sis-ter weeps, Tears that

Cm Fm6 G7 Cm E^b7

trick-le, tears that blis-ter, 'tis but mick-le sis - ter reaps! Tears that trick _____

A^b D^b E^b7 A^b C7

le, tears that blis - ter, Oh, the do - ing and un - doing, Oh, the

Fm Fm6 G G7

do - ing and un - do - ing, Oh, the sigh-ing and the su-ing, When a broth-er goes a -
do - ing and un - do - ing, Oh, the sigh-ing and the su-ing, When a broth-er goes a -

C Dm G7 C Dm G7 C G7

To Coda ♦

-woo-ing, and a sob-bing sis - ter weeps. } When a
-woo-ing, and he wish - es he was dead.

Am Dm7 C D7 G7 C

jester is out-wit-ted, feel-ings fest-er, heart is lead! Food for fish-es, on - ly
 C7 F C7 F F7 F E^b7

fit-ted, Jester wish-es he was dead! Food for fish-es, on - ly fit-ted, Jester
 D D7 D^b C7 E Em B

D. S. al Coda

wish-es he was dead! Oh, the

Em G7

CODA

Oh, the do-ing and un-

B^b

-do-ing, Oh! the sigh-ing and the su-ing, When a jest-er goes a- woo-ing and he

C7 B^b C7 F C7 F C7

wish-es he was dead. He wish-es he was dead!

pp

F dim C

Nothing Venture, Nothing Win

from Iolanthe

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegro

Piano accompaniment in 3/4 time, key of F major. Dynamics: forte (f) and piano (mp). Chords: F, C7, F.

(Trio)

Voice part with lyrics:

1. He — who shies at such a prize is — not
2. If you go in you're sure to win,
Yours — will

Piano accompaniment in 3/4 time, key of F major. Chords: C7, F6.

Voice part with lyrics:

worth a ma - ra - ve - di; Be — so kind to bear in
be the charm - ing mai - die; Be — your law the an - cient

Piano accompaniment in 3/4 time, key of B-flat major. Chords: B-flat, G7, C, F, C7.

Voice part with lyrics:

mind, "Faint heart ne - ver won fair la - dy!"
saw, "Faint heart ne - ver won fair la - dy!"

Piano accompaniment in 3/4 time, key of F major. Chords: F6, C, G7, C.

8

Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver
(2.3.) Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver

Cmaj7 Am C+ Am Dm

won fair la - dy! " 1. Ev - ry
won fair la - dy! " 2. While the 3. No - thing

C G (No Chord) C7

jour - ney has an end, When at the worst af -
sun shines make your hay, Where a Blood is thick, but
ven ture no - thin, win, is but

F C7 F

-fairs will mend. Dark the dawn when day is
there's a way. Beard the In for a pen - ny, in his
wa - ter's thin. In for a pen - ny, in for a

C7 F7 F F7

To Coda ♪

nigh, Hus - tle your horse and don't say die.
lair, None but the brave de - serve the die.
pound, It's love that makes the don't serve the die.
fair. mf

Bb F C7 F

(Lord Chancellor)

I'll take

C7 F Fdim

heart, and make a start, Though I fear the

C Fdim C Fm6 C

pros - pect's sha - dy Much I'd spend to gain my end,

G C Fdim C Fdim C

D.S. al Coda

'Faint heart ne - ver won fair la - dy!'

Dm7 C G7 C

world go

C7

round.

mf

F C7 F

Strange Adventure

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Tempo di Gavotte

(Quartet)

mf

G C6 D7 G D7

Strange ad- (2) ven - ture! Mai - den ven - ture! that we're

wed - ded to a — groom she'd ne - ver — seen! Ne - ver, ne - ver, ne - ver
troll - ing; mod - est maid and gal - lant — groom! Gal - lant, gal - lant, gal - lant

G Am D7 G D C

seen! Groom a - bout to be be - head - ed, In an — hour on Tow - er
groom! While the fun' - ral bell is toll - ing, toll - ing, — toll - ing, Bim - a -

D A7 G A7 D G Em F[#] Bm F[#] (Esus) F[#]

Green!, Tow - er, Tow - er, Tow - er, Green! Groom in drear - y dun - geon
boom! Bim - a, Bim - a, Bim - a, boom! Mod - est maid - en will not

B Em B Em B Em C

ly - ing; Groom as good as dead or dy - ing, For a pret - ty maid - en
 tar - ry; Though but six - teen - year she car - ry, She must mar - ry, she must

D7 G F G7 G C Gm Am C

sigh - ing; Pret - ty maid of sev - en - teen! Sev - en, sev - en,
 mar - ry, Though the al - tar be a tomb, Tow - er, Tow - er,-Tow - er

D7 G C D D7 Em G C D D7

1 -teen! *mf* 2. Strange ad-
 tomb!

G C6 D7 G G

Tow - er tomb! Tow - er tomb! Though the

C D7 G C6 D7 G

(D sus)

Slower

al - tar be a tomb! Tow - er, Tow - er,-Tow - er tomb!

C D D7 Em G C G D7 G

There Grew A Little Flower

from Ruddigore

By Gilbert and Sullivan
Arranged by Cyril Watters

Andante

(Hannah and Sir Roderick)

1. There grew a lit-tle flow-er 'neath a great oak tree: When the
2. found that he was fick-le, was that great oak tree, She was

p C (C) G9 C

temp-est 'gan to low-er lit-tle heed-ed she. No need had she to cower for she
in a pret-ty pick -le as she well might be, Eut his gal-lan-tries were mickle, for death

G7 C Am F7

dread-ed not its pow-er, She was hap-py in the bower of her great oak tree! Sing
fol-lowed with his sick-le, And her tears be-gan to trick-le for her great oak tree! Sing

Am F7 Am Fm E7 Fm

hey, lack-a-day! Sing hey, lack-a-day, let the tears fall free For the

hey, lack-a-day!

G7 C G7 C

pretty lit - tle flower and the great oak tree' Sing hey, lack - a - day! — Sing

G7 C C7 F

hey, lack - a - day! — Sing hey, lack-a - day! Let the tears fall free for the

D7 G G7 C F G7 C C7

mf *mp*

1.2. 1.3.

pretty lit-tleflow-er and the great oak tree!

F C D G7 C 2. When she
3. Said — tree! Sing

hey, lack - a - day!

Hey, lack - a - day, lack - a - day, lack - a - day!

pp ritard

G7 C G7 C B C G7 C G7 C

3. Said she " He loved me never, did that great oak tree,
But I'm neither rich nor clever, and so why should he ?
But though fate our fortunes sever, to be constant
I'll endeavour,
Aye, for ever and for ever, to my great oak tree'
Sing hey, lack-a-day' etc.

He Is An Englishman

from H.M.S. Pinafore

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Boatswain)

f

G7 C F B♭ C7 F C F C7

For he him-self has said— it,— And it's

great-ly to his cre - dit, — That he is an Eng - lish - man! That he

mf

F E♭ C7 F C F B♭ C B♭ F

is an Eng - lish - man! For he might have been a Roo — sian, — A

C7 F C G7 C G7 Am G7 C G C

French, or Turk, or Proo - sian, — Or per -haps I - tal - i an! Or per-

G7 Am G7 C G C F C Dm7 G7 C

-haps I - tal - i - an! But in spite of all temp - ta - tions To be-

F C Dm7 G7 C F E♭ C7 F C F C7

-long to o - ther na - tions, — He re- mains an Eng - lish - man! He re-

F E♭ C7 F C F E♭ C E♭ F C7

-mains.. an __ Fng — *rall.* lish - man! For in spite of all temp-

mf a tempo

F Dm F C7 F E♭ C7 F C7 F E♭ C7

-ta - tions — To be -long to o - ther na - tions, — He re-mains an Eng - lish -

F C F C7 F E♭ C7 F C F E♭ C E♭

-man! He re- mains an __ Fng — *rall.* lish - man!

F C7 F Dm F C7 F E♭ C7 F

When A Merry Maiden Marries

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Tessa)

Musical score for the first system of the song. The key signature is one flat (B-flat). The time signature is common time (indicated by '3'). The vocal line starts with "When a mer - ry maid-en mar-ries," followed by "Sor-row goes and pleasure tar - ries:". The piano accompaniment consists of chords F, C7, F, and C7.

Musical score for the second system. The vocal line continues with "Fv 'ry sound be-comes a song, All is right and no-thing's wrong!" followed by "From to-day and ev-er grow-ing care and aching". The piano accompaniment consists of chords F, C, G7, and C.

Musical score for the third system. The vocal line includes "af-ter, sor-row, Let our tears be tears of laugh-ter, Get ye gone un-till to- Ev-'ry sigh that finds a Jeal-ou-sies in grim ar-ray, Be a af-ter, sor-row, Let our tears be tears of laugh-ter, Get ye gone un-till to- Ev-'ry sigh that finds a Jeal-ou-sies in grim ar-ray, Be a af-ter, sor-row, Let our tears be tears of laugh-ter, Get ye gone un-till to- Ev-'ry sigh that finds a Jeal-ou-sies in grim ar-ray, Be a Ye are". The piano accompaniment consists of chords G7, C, G7, C, C7, and E.

Musical score for the fourth system. The vocal line starts with "sigh of sweet con-tent! things of yes - ter-day!" followed by "When you mar-ry, mer-ry maid - en,". The piano accompaniment consists of chords A, E, B7, and E.

Musical score for the fifth system. The vocal line begins with "Then the air with love is la - den; { Ev'-ry flow'r is a rose, ev' - ry with". The piano accompaniment consists of chords F and C7. The tempo is marked as *a tempo*.

goose be-comes a swan; Ev'-ry kind of trouble goes where the last year's snows have
mu - sic sweet-ly played, Wor-ry is me-lo - dious mirth, grief is joy in mas-que-

F C7 F C7 F

gone! Sun-light takes the place of shade—— When you mar-ry, mer- ry maid!——
-rade; Sul - len night is laugh-ing day,—— All the year is mer- ry May!——

C7 F C7 F C7

When a mer- ry maid-en mar - ries, Sor-row goes and pleas-ure tar - ries;
All the year is mer- ry May,——

F C7 F C7

1

Fv'-ry sound be-comes a song, All is right and no-thing's wrong.
rall. *mp* *a tempo*

All the year is mer-ry ritard.

F7 B♭ E♭m F C7 F C7 F7

2

May! — Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is mer-ry, mer- ry May!
p a tempo *mf*

B♭ E♭m F C7 F C7 F G7 C7 F

I Have A Song To Sing, O!

from The Yeoman Of The Guard

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Point and Elsie)

Musical score for the first system. Treble and bass staves are shown. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. The tempo is Moderato. The vocal line starts with "I have a song to sing, O!" followed by "Sing me your song, O!". The piano accompaniment consists of chords in the bass staff. The vocal part ends with a sustained note over a piano chord.

I have a song to sing, O! Sing me your song, O!

mp

(No Chord) E♭ F E♭ F

Musical score for the second system. The vocal line continues with "It is sung to the moon by a love-lorn loon, who fled from the mock-ing". The piano accompaniment consists of chords in the bass staff. The vocal part ends with a sustained note over a piano chord.

It is sung to the moon by a love-lorn loon, who fled from the mock-ing

C7 F

Musical score for the third system. The vocal line continues with "throng, O! It's the 2. song of a mer-ry man moan of the mer-ry man} mo-ping mum whose soul was sad and whose". The piano accompaniment consists of chords in the bass staff. The vocal part ends with a sustained note over a piano chord.

throng, O! It's the 2. song of a mer-ry man moan of the mer-ry man} mo-ping mum whose soul was sad and whose

C7 F (F) C7 F

Musical score for the fourth system. The vocal line continues with "glance was glum, Who sipped no sup and who craved no crumb, as he sighed for the love of a". The piano accompaniment consists of chords in the bass staff. The vocal part ends with a sustained note over a piano chord.

glance was glum, Who sipped no sup and who craved no crumb, as he sighed for the love of a

C7 F C7 F C7

Musical score for the fifth system. The vocal line continues with "la - dye' Heigh - dy Heigh - dy' Mis-er-y me lack-a-day dee' He". The piano accompaniment consists of chords in the bass staff. The vocal part ends with a sustained note over a piano chord.

la - dye' Heigh - dy Heigh - dy' Mis-er-y me lack-a-day dee' He

F C7 F

To Coda ♪

Soprano vocal line:

sipped no sup and he | craved no crumb as he | sighed for the love of a | la - dye.

Piano accompaniment chords:

C7 F C7 F

Soprano vocal line (mezzo-forte):

I have a song to sing O! What is your song, O!

Piano accompaniment chords:

(No Chord) B♭ F B♭ F

Soprano vocal line:

It is sung with the ring of the songs maid.sing, who love with a love life-

Piano accompaniment chords:

C7 F

Soprano vocal line:

-long, O! It's the song of a mer-ry maid, nest-ling near, who loved her lord, but who

Piano accompaniment chords:

C7 F C7 F

D.S. al Coda

Soprano vocal line:

dropped a tear at the

Piano accompaniment chords:

C7

♪ CODA

Soprano vocal line (mezzo-forte):

(No Chord)

Piano accompaniment chords:

F

Tit-Willow

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Andante

(Ko-Ko)

1. On a tree by a riv-er a lit-tle tom-tit sang

G D7 G C G

"Willow, tit-willow, tit - willow!" And I said to him "Dicky -bird, why do you sit sing-ing

D7 G C G

"Willow, tit-willow, tit - willow?" "Is it weakness of in-tel-lect, birdie ?" I cried,"Or a

D A D Dm6 E7 Am

rath-er tough worm in your lit-tle in-side ?" With a shake of his poor lit-tle head, he re-plied, "Oh

Dm6 E7 Am F C Em6 D

Willow, tit-willow, tit - willow!"

G C G D7 G

2. He
3. Now I

slapp'd at his chest, as he
 feel just as sure as I'm
 sat on that bough, Sing-ing
 sure that my name is - n't
 "Wil-low, tit - wil-low, tit-
 Wil-low, tit - wil-low, tit-

C G D7

wil-low!" And a cold pers-pi-ra-tion be-
 wil-low!" That t'was bligh-tered af-fec-tion that
 span-gled his brow, Oh Wil-low, tit-wil-low, tit-
 made him exclaim, Oh Wil-low, tit-wil-low, tit-

G C G D A

wil-low! _____ He _____ sobb'd and he sigh'd and a
 wil-low! _____ And if you re-main cal - lous and
 gur-gle he gave, Then he
 ob- du-rate, I shall

D Dm6 E7 Am

plunged him-self in - to the bil - low-y wave, And an
 per - ish as he did, and you will know why, Though I
 ech - o a - rose from a pro - bab - ly shall not ex -

Dm6 E7 Am F C

su - i-cide's grave,"Oh wil-low, tit-wil-low, tit-
 -claim as I die, "Oh wil-low, tit-wil-low, tit-
 1 2
 wil-low!" wil-low!" pp

Em6 D G C G G

Three Little Maids From School

from The Mikado

By Gilbert and Sullivan
Arranged by Cyril Watters

Allegretto

(Yum-Yum, Peep-Bo, Pitti-Sing)

The musical score consists of five staves of music. Staff 1 (Treble) starts with a rest followed by a melodic line. Staff 2 (Bass) provides harmonic support with a steady eighth-note pattern. The lyrics begin in staff 1 with "Three lit-tle maids from school are we, pert as a schoolgirl well can". Chords C and G7 are marked below the bass line. Staff 3 continues the melody and lyrics "be, Fill'd to the brim with girl-ish glee," followed by a repeat of the first section with lyrics "Three lit-tle maids from school! Ev'-ry-". Chords C and D7 are marked. Staff 4 begins with "-thing is a source of fun." followed by "No - bo - dy's". Chords G+ and C6 are marked. Staff 5 begins with "safe, for we care for none!" followed by "Life is a". Chords Cdim and G are marked. Staff 6 concludes with "joke that's just be - gun!" followed by a final chord F#7.

Three lit-tle maids from school are we, pert as a schoolgirl well can

be, Fill'd to the brim with girl-ish glee, Three lit-tle maids from school! Ev'-ry-

-thing is a source of fun. No - bo - dy's

safe, for we care for none! Life is a

joke that's just be - gun!

Three lit-tle maids from school. Three lit-tle maids who,

B F#7 B Edim F#7 E G7 C

all un-wa - ry, come from a la - dies se - mi-na - ry, Freed from its ge-nius tu - te-la - ry;

G7 C G7 C F

Three lit-tle maids from school, Three lit-tle maids from school.

G7 C Cm G G7 C

One lit - tle maid is a bride, Yum-Yum, Two lit - tle maids in at - ten-dance come,

E7 Am E7 Am

Three lit - tle maids is the to-tal sum. Three lit-tle maids from school!

Dm6 Am Am6 Adim

From three lit-tle maids take one a - way, Two lit-tle maids re-main and they

E♭ B♭7 E♭ B♭7

won't have to wait ve-ry long, they say, Three lit-tle maids from school! Three lit-tle maids from

E♭ E♭dim E♭7 G7

school! Three lit-tle maids who, all un - wa - ry, come from ala - dies se - mi - na - ry,

C G7 C

freed from its ge-nius tu - te - la - ry; Three lit-tle maids from school,

G7 C F G7 C Cm

Three lit - tle maids from school!

G G7 C G7 C

Take A Pair of Sparkling Eyes

from The Gondoliers

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Marco)

Musical score for the first system. Treble and bass staves are shown. The key signature is one flat. The tempo is Moderato. The vocal line begins with "1. Take a pair of sparkling eyes," with "(2)" in parentheses above "pair." The piano accompaniment consists of eighth-note chords. The vocal part ends with "hid-den cot, quite a". The piano part ends with a forte dynamic.

Musical score for the second system. Treble and bass staves are shown. The key signature changes to no sharps or flats. The vocal line continues with "ever and anon, in a mer-ci-ful e-clipse. Do not Furn-ish mi-nia-ture af-fair, hung a-bout with trel-liss'd vine." The piano accompaniment features eighth-note chords. The vocal part ends with "Do not Furn-ish". The piano part ends with a forte dynamic.

Musical score for the third system. Treble and bass staves are shown. The key signature changes to one flat. The vocal line continues with "heed their mild sur-prise, hav-ing pass'd the Ru-bi - con. Take a it up-on the spot with the trea-sures rich and rare, I've en-". The piano accompaniment features eighth-note chords. The vocal part ends with "- con. Take a rare, I've en-". The piano part ends with a forte dynamic.

Musical score for the fourth system. Treble and bass staves are shown. The key signature changes to one flat. The vocal line continues with "pair of ro-sy lips. Take a fi-gure trim-ly plann'd, such as -dea-vour'd to de-fine. Live to love and love to live, you will". The piano accompaniment features eighth-note chords. The vocal part ends with "such as you will". The piano part ends with a forte dynamic.

ad - mi - ra - tion
 ri - pen at your
 whets, ____ (Be par-
 ease, ____ Grow-ing
 ti - cu - lar in
 on the sun - ny
 this:) ____ Take a
 side, ____ Fate has

A musical score for a single melodic line, likely for a fife or flute. The music is in common time and consists of four measures. The vocal line starts with 'ten - der lit - tle' on a C major chord, moves to 'no - thing more' on a G7 chord, then 'hand, ____ fring'd with' on a C major chord, and finally 'give. ____ You're a' on a G7 chord. The lyrics continue with 'dain - ty fin - ger ettes, ____ Press' on a C major chord, 'tain - ty man to' on a G7 chord, and 'please, ____ If' on a C+ chord. The melody includes eighth-note patterns and grace notes.

A musical score for a solo voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo range. The lyrics are as follows:

it, press it
you're not sat - is - fied,
in par-en - the not sat - is
sis. Ah! _____
fied. Ah! _____

The piano accompaniment features a bass line with harmonic support. The chords indicated below the staff are F, F[#]dim, C, G7, C, and C7.

A musical score for a single voice part. The vocal line consists of a treble clef staff and a bass clef staff. The lyrics are:

Take _____ all these, you luck - y man;
Take _____ my coun - sel, hap - y man; take and keep them if — you
act up- on it, if — you

The score includes a brace on the left side of the first measure, a fermata over the notes in the second measure, and a bracket under the notes in the third measure. Chords are indicated below the bass staff: F and C7.

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "can, if you can! Take all these, you luck-y man; take and keep them, on it,". The bottom staff shows harmonic progression with chords: Dm, Gm, A, D7, G7, C7, F7, B♭, and F. The lyrics correspond to the chords as follows: Dm, Gm, A, D7, G7, C7, F7, B♭, and F.

if — you — can, if — — you can!

1. Take a

C7 F

can!

Take my coun-sel,hap - py man; —

F Fdim C7 F

Act up- on it, if you can, if you can, if you

Fdim C7 F C7 F C7

can; Act up- on it if you can, — hap - py man,

f

F G7 C7

if — you can!

F

Prithee, Pretty Maiden

from Patience

By Gilbert and Sullivan
Arranged by Cyril Watters

Moderato

(Grosvenor)

1. Pri-thee, pret-ty maid - en
2. Pri-thee, pret-ty maid - en

D7 G (G)

pri - thee tell me true,
will you mar - ry me?
(Hey but I'm dole - ful,
(Hey but I'm hope - ful,
wil - low wil - low wa - ly!)
wil - low wil - low wa - ly!)

D7 G C G E7 A7 D

Have you e'er a lo - ver a - dang-ling af - ter you?
I may say at once, I'm a man of pro - per - tee.
Hey wil - low
Hey wil - low

G D7 G Em D

wal - ly O!
wal - ly O!
I would fain dis-cov - er
Mo-neuy I des-pise it;
if you have a lov - er!
ma - ny peo - ple prize it,

A7 D D7 G E7 Am

rall.

(Patience)
a tempo

Hey willow willow wa - ly O!
Hey willow willow wa - ly O!

Gent-le sir, my heart is
Gent-le sir, al - though to

B7 Em G C G

fro - lic-some and free,
mar - ry I de - sign,
(Hey, but he's dole-ful,
(Hey, but he's hope-ful,
wil-low wil-low wa - ly!) As

D7 G C G Em7 A7 D

No - bo - dy I care for
yet I do not know you, and comes a - court-ing me.
Hey wil - low
Hey wil - low

G D7 G Em D

wal - ly O! To No-bo - dy I care for
wa - ly O! oth-er maid-ens go you, As comes a-court-ing, there-fore,
yet I do not know you,

A7 D D7 G E7 Am

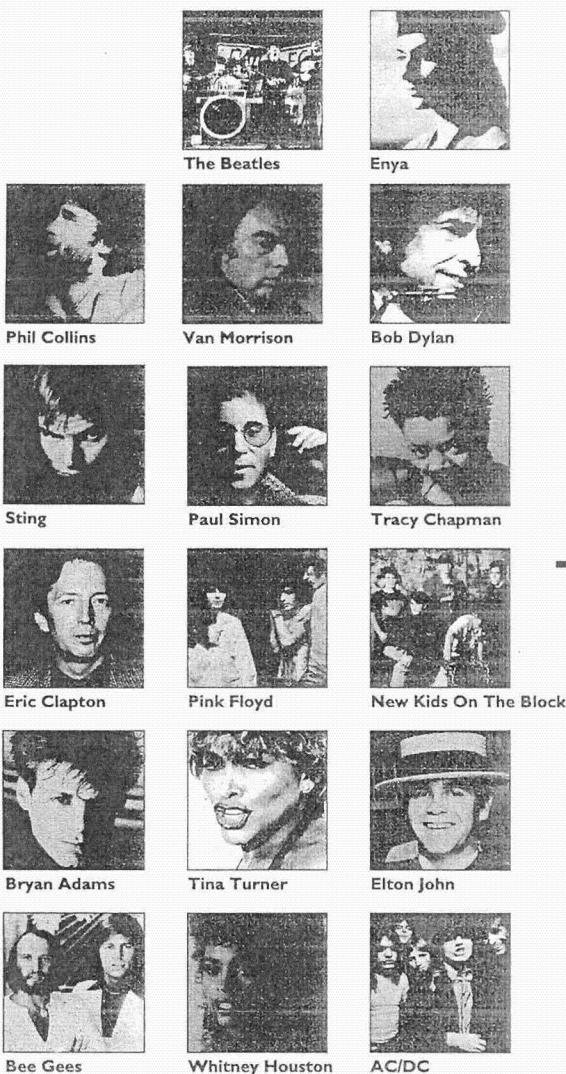
rall.

1

2

Hey willow willow wa - ly O!
Hey willow willow wa - ly O!

B7 Em G C G C G



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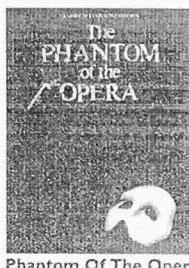
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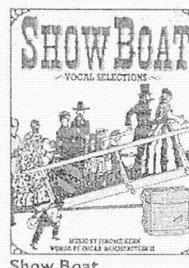
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